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le journal



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec



- 2 Jean-Pierre Gauthier
- 4 Jérôme Fortin
- 6 Guy Ben-Ner
- 7 Recent Acquisition
- 8 Multimedia Events
- 10 Departure of Two Distinguished Curators
- 11 Lecture by Artist Claude Lévêque
- 12 The Musée Day Camp
- 13 What's New on the Musée Website
Fifteen Years Downtown
Major Exhibition This Summer
- 14 Montreal All-Nighter at the Musée
- 15 The Musée Foundation
- 16 Message from the Director



Jean-Pierre Gauthier has been active on the contemporary art scene since the mid-1990s, when he quickly gained recognition for the inventiveness of his work. The kinetic installations that have emerged from his exploration of the acoustic and metaphorical potential of the found object combine humour and poetry in a highly rigorous investigative approach. With an ingenuity seldom seen, they bring together the notions of order and chaos, permanence and fragility, performance and gratuitousness. Alongside these aspects of his art, Gauthier's improvisations with sound, presented in solo or group concerts, are another integral part of his practice.

This is the first survey exhibition of Gauthier's visual art. It comprises pieces from 2002 to 2006—actually, from 1997 to 2006, as some recent works are in point of fact “reinterpretations” of earlier ones. Indeed, he sometimes elects to change the parameters of a piece, from one exhibition to the next, in an approach that demonstrates his receptiveness to the context (spatial, historical or sociocultural) in which his work is shown—a receptiveness that has, in his case, led to a novel conception of *in situ* art, which is distinctive for the range of connections the same work can forge with different environments.

February 10 to April 22, 2007

Jean-Pierre

Gauthier's works can also have a strange effect on viewers, whom they welcome in at the same time as they keep them at a certain distance. Their open configuration, which encourages free movement around them, includes the visitor in the very dynamics of the work, while their often busy appearance, which blurs our references somewhat, tends to provoke a sense of disquiet or even exclusion. Their relatively unhierarchical composition lends a certain uniformity to the whole, although the sound or motion “events” that occur at various points are likely to have a destabilizing effect on the visitor. The works' acoustic dimension, which contrasts with the customary silence in museum galleries, may seem to encourage visitors to either open their mouths and speak or to prick up their ears, depending on the particular point of view. Finally, they conceal nothing (their components are clearly visible and readily identifiable), while retaining an undeniable evocative power, as is illustrated by many of the comments that have been written and wax metaphorical about them.

Plainly, this is not work based on deconstructing illusion (as it was at the height of the modernist project), because there is no illusion. Similarly, there is no question of “liberating” the spectator through interactivity (as certain Utopian visions would have it), because the only form of interaction offered consists of activating—often unintentionally, moreover—the motion detectors. Gauthier's work instead has the effect of disconcerting visitors by confronting them with a paradoxical, slightly absurd situation. His essentially hybrid installations arouse a wide range of visual, kinetic and acoustic stimuli that heighten the experience and even produce a certain vertigo. And it is there, in this state of dizziness sometimes verging on jubilation, that the true strength of Gauthier's works is expressed: their gentle insolence as well as their irrepressible energy.

Pierre Landry

Cover:

Battements et papillons, 2006

Sound installation: piano, bench, aluminum insulating tape, solenoids, motion detectors, microcontroller, relays, transformers, miscellaneous objects

Collection of the Musée d'art contemporain de Montréal

163 x 144 x 226 cm

Photo: Richard-Max Tremblay

Échotriste, 2002

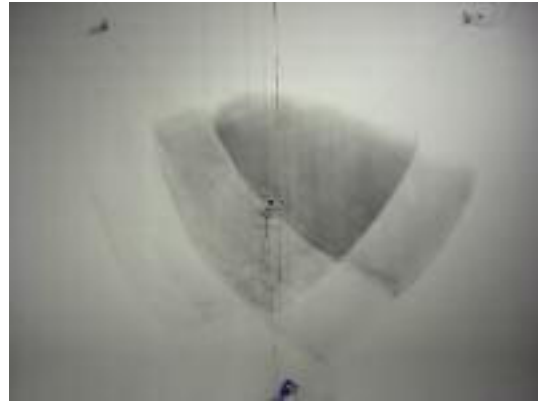
Sound and motion installation: steel tubes and springs, mirrors, electrical cables, motors, microphones, amplifiers, switches, speakers and quadraphonic sound mixing, motion detectors
360 x 950 x 950 cm
Collection of the Musée national des beaux-arts du Québec
(work produced with the support of the Montreal Museum of Fine Arts)

Marqueur d'incertitude (L'Araignée), 2006 (detail)

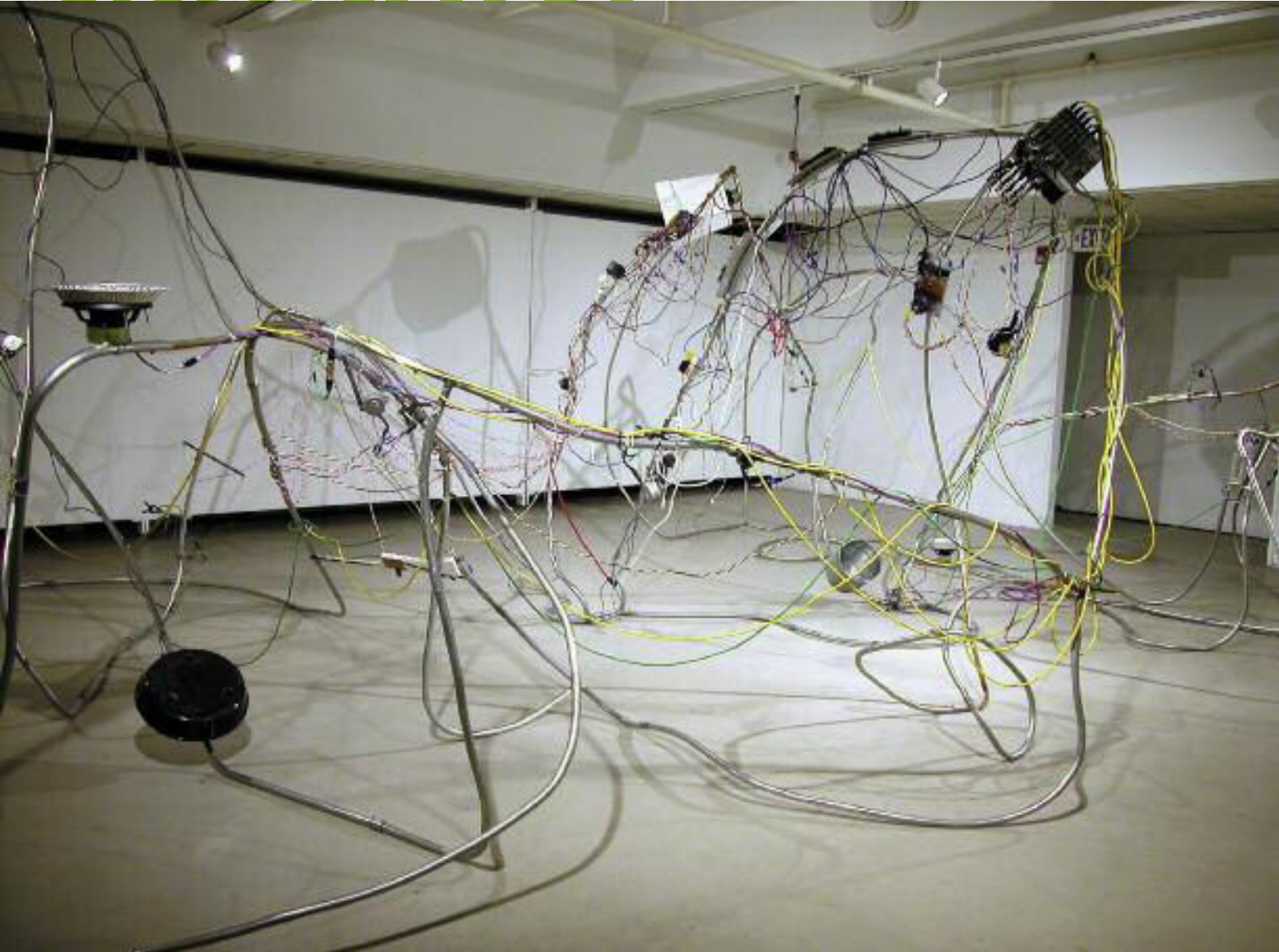
Sound and motion wall installation: hoop, flexible steel rods, springs, rubber tube, graphite, motors, retractable leashes, string, motion detector
300 x 360 x 65 cm

Rut, 2004 (detail)

Sound installation: steel tubes, miscellaneous objects, microphones, motors, automated mixing console, speakers, amplifiers, microphone cables, electrical cables, microcontrollers, relays, motion detectors
458 x 115 x 700 cm



Gauthier





February 10 to April 22, 2007

Jérôme Fortin

Joliette native Jérôme Fortin, who lives and works in Montréal, shares with a number of other artists on the contemporary scene an interest in revealing the poetry that lies within the everyday through an aesthetic of the commonplace object. For the past decade or so, he has produced remarkable assemblages out of manufactured materials that he salvages and transforms into pieces offered for our delight. Whether they involve exquisite arrangements in showcases—much like curiosity cabinets—imaginative sculptural installations on the floor or more formal wall sculptures, Fortin’s works hold the same fascination, elicit the same enthusiasm and transport us into the fabulous fictional world of banality transfigured.

With the recent *Écrans* series, created with the specific context of the Musée gallery in mind, Fortin explores, for the first time on this scale, the possibility of producing ephemeral works. The nine large elements in this temporary installation form pictorial spaces teeming with fragments of reality that irresistibly draw the viewer into them. Made up of countless rows of folded paper that unfurl in an impressive procession through the exhibition space, these elements variously comprise sketchbooks, issues of *Artforum* magazine, posters for a short-film festival, Japanese manga comic strips—in colour or black and white—colouring books, *Yellow Pages* directories, road maps (Canada, United States, Mexico) and, lastly, components of all these sources. In a range of subtly shaded colours and lines, these selected papers are laid out in narrow strips that fashion images in which the references to their original nature as objects are lost. These near-abstract, outsized swaths of colours and lines demonstrate a pictoriality that skilfully plays with what Fortin now calls “the immaterial.”



Right from his earliest pieces in the 1990s, Fortin's works may be described as unlikely assemblages of objects that create a surprising visual world; notable examples are the two series *Marines* (2001-2005) and *Solitudes* (2002-2005), which are part of the museum's collection. Those in his latest series, called *Écrans*, which subtly conceal their materiality, apply the same notions of tireless repetition of gestures, and transformation and variation of materials. However, beyond the fact of employing ordinary, everyday products—factory-made objects, sometimes recycled, sometimes being used for the first time—it is the way Fortin envisages these materials, examines them with close attention and expresses the time he devotes to them, that is the leitmotif and perhaps the *raison d'être* of his new work. Formed of gestures added and accumulated, patterns combined and created, pieces of paper folded and glued together, the *Écrans* turn into images that emerge in the presence of time. The strips of paper are here arranged and gradually altered until they seem to dissolve in a pictorial space bordering on abstraction.

For Fortin, the *Écrans*—the cornerstone of his current artistic practice—represent the completion of a creative cycle viewed mainly from the perspective of time. With them, he has stated a desire to “enclose the flux of time” as it has been expressed and embodied up to now in his art. The importance he attaches to the production process, and the way he works from *selected objects*, now flow out of a contemplative experience inspired by Japanese Zen gardens, particularly the famous Ryoanji in Kyoto. The presentation, in the gallery space, of the monumental assemblages of the *Écrans* creates an indescribable impression, a sort of freezing of the image and of time, that metamorphoses with the experience of perceiving a spare, and ephemeral, space.

Sandra Grant Marchand

Écran no 11 (detail), 2006
Collage (*Artforum* magazines)
304.8 x 548.6 cm
Photo: Richard-Max Tremblay

Marine Saint-Jean-Port-Joli 2, 2001
Plastic bottles, staples
101 cm (diameter) x 8.5 cm
Gift of the artist
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

Solitude n° 6, 2002
Folded colouring books
188 x 205 cm
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

Guy Ben-Ner

Treehouse Kit

Israeli artist Guy Ben-Ner, whose career began less than a decade ago, divides his time between Berlin and New York. His work, with its many literary, cinematographic and artistic references, has earned him growing attention, particularly since it was shown in the Israeli pavilion at the 2005 *Venice Biennale*.

One of the distinctive features of this artist's work is the fact that his home life provides the principal raw material for his videos in terms of both the topics covered and the means employed in their production. This ranges from calling upon his family members to perform in them to using his apartment and its furniture as a set, not to mention the artist's presence as the lead actor in his sketches.

In his work, Ben-Ner also draws extensively on the history of literature, film and contemporary art. He enhances productions that border on the amateur by simultaneously evoking Buster Keaton, Daniel Defoe, Jean-Jacques Rousseau, Vito Acconci and National Geographic magazine, among other sources. He thus creates an entertaining and stimulating interweaving of references that urges us to take a new look at our daily reality. The fresh and light ingenuity he displays is limited only by his imagination.

But what does this ingenuity mean on a larger scale? While we obviously live in a resolutely modern world, there is some concern that technological progress will gradually distance our societies from their "natural order." The post-industrial West achieved mastery over its environment and felt free to dispose of it as it saw fit. Has it reached the point of no return? It is within this context that the issues raised in *Treehouse Kit* take on new meaning.

February 10 to April 22, 2007



Treehouse Kit presents two components: a sculpture of a tree and a video showing the artist dressed in blue Bermuda shorts and sporting a long, black, fake beard. A new kind of Robinson Crusoe, Ben-Ner bustles about dismantling the "tree" in order to build a few pieces of furniture: a rocking chair, a parasol and a bed. Instructive in tone, the film is inspired by the familiar "how-to" videos that accompany furniture sold in kits. Its evocation of IKEA-style furniture gives the piece an ironic tone close to caricature. However, the installation also touches on education, human inventiveness and environmentalism. We are shown a sculptural element and its surprising transformation in the hands of the artist shipwrecked in the mythical white cube of the contemporary art gallery. The tree, as represented in sculptural form, is turned into furniture, which is in fact the material from which the tree was created... There occurs here a very simple, but very evocative, reversal in the notion of "raw material" as it was taught in our introductory economics courses. Mimicking the pursuits of settlers or refugees, the actions Ben-Ner performs in *Treehouse Kit* parody the myth of discovery. By staging an occupation of not-so-virgin territory, the artist humorously puts forward a question that is both political and humanistic: that is, how far back do our society's "original" actions really date? And to what extent are we their legitimate heirs?

Mark Lanctôt

Treehouse Kit
Video installation (wood sculpture, carpet and video projection)
Variable dimensions
Courtesy Postmasters Gallery, New York



Recent Acquisition

Roland Poulin

In Extenso, 2005
Polychrome wood
116 x 90 x 402 cm
Collection of the Musée d'art
contemporain de Montréal
Purchased with funds from the Canada
Council for the Arts Acquisition Programme
Photo: Richard-Max Tremblay

It is a matter of prime importance for the museum to put together specific collections of work, within its overall holdings, that allow us to illustrate exemplary individual artistic practices. Roland Poulin, winner of the Ozias-Leduc (1992), Jean-A. Chalmers (1998), Paul-Émile Borduas (2001) and Governor General's (2005) awards, among other honours, certainly stands out as one of the country's leading artists. For more than thirty-five years, he has shaken up the established sculptural order and proposed, in response to existential chaos, formal passageways in which the personal, the tragic and an eloquent resistance all coexist. His works, of which the Musée owns a sizable number—ten sculptures, four reliefs, twenty-two drawings and three prints—probe the depths of reconstructed spaces where reality merges with appearance, and the idea of the object with the meticulous care with which it has been produced. The dense, concise forms offered to our gaze are revealed and take on meaning in the alternation of solid—the primordial, fabricated material—and void—original and absolute. Poulin's aesthetic achieves a universal dimension rooted in history—that of sculpture and his own—while taking up a central and relevant position in the concerns of today's art. The Musée d'art contemporain de Montréal devoted solo exhibitions to him in 1983 and 1999-2000.

Thanks to the Art Acquisition Program of the Canada Council for the Arts, the museum recently acquired a new sculpture by Roland Poulin: *In Extenso* (2005). The imposing bulk of this extraordinary volume standing on the floor displays its primary density—which seems to dematerialize and reconstitute itself at the same time—with utter immediacy. This density goes together with a remarkable polychromy, alternately saturated, opaque, vibrant and translucent. Built from the apparently accidental, but in fact carefully structured, tiered arrangement of wooden horizontals, this sculpture whose title suggests the idea of progression, of unfolding, differs radically from those that preceded it, and is without any recognizable figuration, except perhaps the stair motif and the more random but equally charged motif of stacked planks of wood. This tour de force is the product of an exploration incorporating both the organic and the geometric, in which the seemingly absent gesture may yet be seen through the tremendous release of energy from the original impetus and propulsion. Summoning up the opposing principles of accumulation and dissolution, *In Extenso* as a whole reveals—without any possibility of omission or dissimulation—a rich, complex interior, subtly laid bare in the abundance (stratification) of matter, in the harmony between the volume and the cutout, and in the spare yet baroque character of the entrancing, enveloping mauve and purple.

Josée Bélisle



Multimedias Events

Projections

Milutin Gubash: *Lots*

January 24 to March 4, 2007

Somewhere between presentation and representation, in a practice that incorporates performance, video and photography, artist Milutin Gubash creates fictions saturated with reality.

A central feature of Gubash's artistic approach is this initial aesthetic choice to include his life in his work. As part of a Web-based project produced in 2003, he recreated, with his parents, various tragic news stories reported in a paper in his hometown, Calgary. In *Re-enacting Tragedies While My Parents Look On*, Gubash himself plays the part of the victim: *Man Falls 12 Stories to Death*; *Softball Kills Boy at Church Picnic*. He focuses on the oddity of these events and on the information published in the newspaper which transforms the identity of the places where the tragedies occurred. His practice is sustained by a desire for connection, by "the idea to inscribe myself in a place I don't belong," as he says.

Gubash revisited these places—*Bridge, Park, Parkade, Mountain, River, Drive-in*—with his parents to produce his first series of videos, *Near and Far*. The relationship between the figures, the location and the scene that takes place there suggest an examination of the notion of displacement: "Why are we here?" he asks. In project after project, Gubash's work is constructed in a continuum, with these recurring places and people. The idea of "while my parents look on" returns in his video *Tournez*, shot on the site of his very first performance, when he was still a student. In each new work, something re-emerges from the previous one; in a perpetual *mise en abyme*, the conceptual framework of the piece becomes increasingly dense.

Born in Yugoslavia in 1969, Gubash grew up in Alberta. After studies in philosophy and photography, he earned an M.F.A. in photography from Concordia University. He now lives in Montréal. This presentation of his work—the first at the Musée—comprises all of his videos from the last two years. Readers should also take note that, on Saturday, March 3, as part of the Montreal All-Nighter, Gubash will perform at the Musée, together with Women With Kitchen Appliances (WWKA).



March 8 to 18, 2007

International Festival of Films on Art (FIFA)

Established in 1981 under the aegis of UNESCO's International Film and Television Council and sponsored by the Musée d'art contemporain de Montréal, FIFA is celebrating its 25th edition this year. In the *Reflections* section, presented at the Musée, it pays tribute to artist Chantal duPont, winner of the Bell Canada Award last spring, with screenings of her most important works, from the beginning of her career in 1985 to her latest productions. The Festival will also spotlight the remarkable work of Victoria-based video artist Brian MacDonald.

Jean-Pierre Gauthier in performance

with Duo Travagliando and the quintet L'Oreille à Vincent

On February 22, 1998, in Studio 12 at the Maison de Radio-Canada in Montréal, Jean-Pierre Gauthier took part in his first sound performance. He joined some outstanding musicians—Michel F. Côté, Diane Labrosse, Christof Migone and Martin Tétreault—for a new radio work broadcast live on the program *Le Navire Night*. The five artists were set up in a circle in the middle of the room; around them, the audience could move about and enjoy different aural perspectives. Since then, Gauthier has participated regularly in various musical events, as a solo performer or with other artists. With Duo Travagliando, which he formed with drummer Mirko Sabatini, he recorded a CD, *Le Son iconographe*, in 2000.

In conjunction with the first comprehensive survey of Gauthier's career at the Musée, these musicians/collaborators will gather once again for a two-part performance: Duo Travagliando to open the concert, followed by the musicians of L'Oreille à Vincent, in cooperation with Productions Supermusique. Michel F. Côté, Diane Labrosse, Christof Migone and Martin Tétreault will join with Jean-Pierre Gauthier to reprise the concept of their first sound performance with invented instruments.

Louise Simard-Ismert

Wednesday, March 21, 2007,
at 8 p.m.



Photos: Jean-Pierre Gauthier

At the conclusion of very full and productive careers, curators Réal Lussier and Gilles Godmer have left the Musée, only a few months apart, to meet other personal challenges. Over the years, they each have been responsible for some ambitious exhibition projects that were highlights in the museum's programming. Especially noteworthy among these major events were the holding, in conjunction with the opening of the Musée's downtown home in 1992, of the magnificent international exhibition *Pour la suite du monde*, organized in tandem, and the co-curating of the 1988 Québec exhibition *Les Temps chauds*.

10

Departure of Two Distinguished Curators

Réal Lussier, Suzanne Lemire
and Gilles Godmer



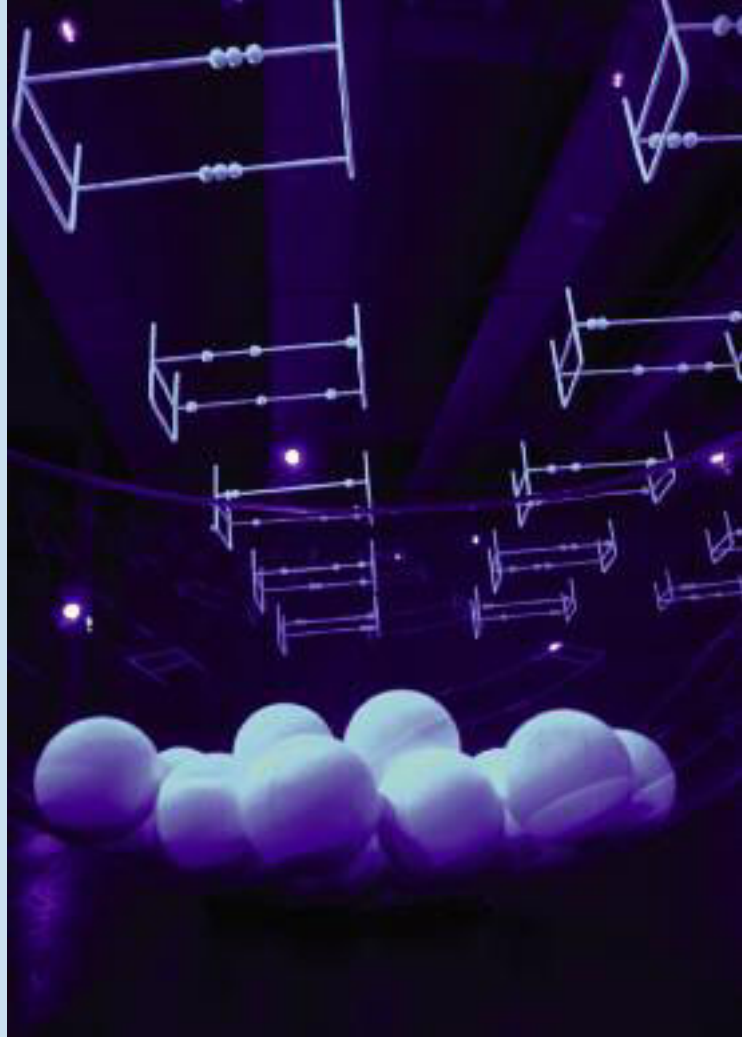
Before becoming curator for temporary exhibitions in 1987, Réal Lussier was responsible for travelling exhibitions for seven years. For the past nine years, he has also been the curator in charge of the collection before 1980. Over the course of his career, he has curated more than forty exhibitions, including *Présent antérieur*, 1984, *Point, ligne, plan*, 1986, *Miquel Barcelò*, 1988, *Tenir l'image à distance*, 1989, *Guillermo Kuitca*, 1993, the *Henry Saxe* retrospective, 1994, *Andrés Serrano: The Morgue*, 1994, *L'Effet cinéma*, 1995, *Of Fire and Passion*, 1997, *Jeff Wall*, 1999, *Marcelle Ferron, A Retrospective*, 2000, *Urban Territories*, 2005, and, in recent years, solo exhibitions devoted to such artists as Marc Séguin, Stéphane La Rue, François Lacasse, James Casebere, Michel Boulanger, Dominique Blain, Laurent Pilon, Cynthia Girard and Neo Rauch. In addition, Réal Lussier was deeply involved in the internal life of the museum, giving generously of his time as union representative for many years.

Gilles Godmer has been a curator for temporary exhibitions since 1983. With a doctorate in philosophy and formal aesthetics from the Université de Paris X, Nanterre, he began his career as a professor of art history and museum studies at the Université de Montréal and UQAM. Among his credits at the Musée, he conceived and organized thirty-five exhibitions, including: *Christian Kiopini*, 1984, *Marthe Wéry*, 1984, *Jean-Charles Blais et Gérard Garouste*, 1986, *Sorel Cohen*, 1986, *Eva Brandl*, 1987, *Michèle Waquant*, 1993, *Geneviève Cadieux*, 1993, *Jocelyne Alloucherie*, 1994, *Gilles Mihalcean* 1996, *Stan Douglas*, 1996, *Louise Viger*, 2000, *Charles Gagnon* (retrospective), 2001, *Lyne Lapointe*, 2002, *Alexandre David*, 2002, *Jana Sterbak*, 2003, *Nicolas Baier*, 2003, and *Samuel Roy-Bois*, 2006, to name only a few of the artists, and the recent thematic exhibition *Appearances*.

We salute the exceptional cooperation, professionalism and excellent work of these two curators, as well as the admirable synergy that emerged during their time at the Musée. Finally, two words come to mind to describe their respective qualities: virtuosity and discipline in the case of Gilles Godmer, and passion and collaborative spirit in that of Réal Lussier.

To you both, who brilliantly and meticulously met the challenges inherent in the curator's job, which calls for generosity, sharing and enthusiasm, we express our heartfelt gratitude. You strove diligently, in so many ways, not only to further the development of the history of contemporary art, but also to promote the growth of the Musée itself. We are indebted to you for a large part of the recognition it has earned and the prime position it has carved out on the national and international art scene.

Paulette Gagnon



Le Grand Sommeil, 2006
Installation at MAC/VAL,
Vitry-sur-Seine
One-of-a-kind piece
Courtesy the artist and
Yvon Lambert Paris

1 Éric Troncy, *Claude Lévêque* (Paris: Éditions Hazan, "Monographies d'artistes contemporains" collection, 2001).

2 Excerpted from an article by Dominique Widemann in *L'Humanité*, December 11, 2001.

11

Lecture by Artist Claude Lévêque

In spring 2007, the museum will welcome artist Claude Lévêque for a lecture on his artistic approach and recent works. This event inaugurates a series of lectures by international artists. The museum's goal is to extend the scope of the dissemination effort already provided by its exhibitions.

Born in 1953 in Nevers, France, Claude Lévêque lives and works in Montreuil, in the greater Paris area. Since the 1980s, his work has played a large part in expanding and refining the expressive power of light and space. He is currently one of the most sought-after French artists on the international scene, and has shown his work in Montréal, at Quartier Éphémère in 1997 and Galerie Optica in 1993; in Paris, at various galleries including the Musée d'Art Moderne de la Ville de Paris; in New York, at MoMA's P. S. 1 annex and the Solomon R. Guggenheim Museum, among other venues; and in London, Berlin and Tokyo. More recently, in summer 2006, the Musée d'art contemporain du Val-de-Marne presented his exhibition *Le Grand Sommeil*.

Lévêque was the subject of a 2001 monograph by Éric Troncy,¹ in which the artist described his practice as follows: "I work on the motif a bit the way artists did in the past. The motifs are different, though; I draw my inspiration from what today's world is producing: Machiavellianism, repression, psychopathy and standardization... It's quite a range to cover!"

With this talk, the museum would like to increase Montrealers' awareness of the work of this highly prolific artist who chooses ever more diverse sites for his pieces, from derelict urban spaces to major cultural institutions. As Lévêque himself explains: "I have a kind of work that doesn't fit the art market format... some *in situ* installations can't be repeated. What matters to me is the vibes of the place and how the piece relates to the site. All this is indispensable to the way I operate. I could be involved in something at a prestigious gallery or in a small experimental venue like the Salle de bains in Lyon. I like to work with people who have a nonexistent budget but real choices and a true artistic eye."²

Partnering with the Musée is the Intervenants Culturels Internationaux (ICI) program of the Université du Québec à Montréal. This program at UQAM's School of Visual and Media Arts brings together participants from various artistic disciplines and different countries, including Quebecers and other Canadians whose work is international in scope.

The lecture by Claude Lévêque will take place on April 4, 2007, at 6 p.m. in Beverley Webster Rolph Hall. For more details, check the Musée website (www.macm.org).

Christine Bernier



The Musée Day Camp Is Honoured



Last November 8, the MACM Day Camp won a prestigious Award of Excellence from the Association des camps du Québec. The jury members noted the exceptional originality and quality of its activity program. These awards honour residential and day camp organizations that have particularly distinguished themselves in terms of camp management and development. Over the years, the Musée Day Camp has won three ACQ awards of excellence: Innovation in 1997, and Best Programming in 1998 and 2006. Congratulations to the whole MACM Day Camp team!

March Break: March 5 to 9, 2007

For a unique March Break, students can enjoy our day camp specializing in the visual arts. A team of dynamic counsellors, mad about contemporary art, is ready and waiting. Campers will spend a memorable creative week filled with fun and surprises. They will try out a range of art techniques, taking their inspiration from works by Guy Ben-Ner, Paul-Émile Borduas, Jérôme Fortin, Jean-Pierre Gauthier, Claude Gauvreau, Jacques Hurtubise, Jean-Paul Lemieux, Shirley Wiitasalo, and others. On Friday, at 4 p.m., the campers' projects will put be on display in a colourful vernissage held in the workshop area.

Space is limited. The March Break Day Camp is intended for children aged 8 to 11. Cost: \$188.02 (tax included). The fees cover all materials required and daycare before and after camp, from 7:30 to 9 a.m. and from 4 to 6 p.m. (except Friday afternoon). Meals and snacks are not provided.

New! You can now register your child by phone. Information and registration: 514-847-6266

What's New on the Musée Website

The Musée website has a new feature: an FAQ (Frequently Asked Questions) section (<http://www.macm.org/en/faq.html>) where you will find answers to many questions often asked by the public, particularly to do with how the museum operates. You can also now make online comments on current exhibitions you have seen at the Musée. In this way, you can share your opinions with other members of the public, who will be able to read them on the website (<http://commentaires.macm.org>).

13

Fifteen Years Downtown



Following two years of construction, the museum's downtown home was officially inaugurated on May 28, 1992, in the presence of Québec's then Minister of Culture and Communications, Liza Frulla (who is now President of the Musée Foundation). The Musée d'art contemporain de Montréal was established by the Québec government in 1964. After being housed in three different locations around the city, it moved to a building designed specially to meet its needs on the Place des Arts site. The Montréal architectural firm of Jodoin, Lamarre, Pratte et Associés was selected through a competition.

Major Exhibition at the Musée This Summer

The exhibition *Bruce Nauman* to be held at the Musée d'art contemporain de Montréal from May 26 to September 3, 2007 is both a Québec and a Canadian first. American artist Bruce Nauman is a leading figure in contemporary art. His work, which has had a considerable influence on succeeding generations of artists for over forty years, prompts an examination of the way we perceive the reality around us and raises incisive questions about our existential condition. Nauman has made body language an integral part of his investigations. He enjoys an exceptional reputation on the international art scene, and has been the subject of numerous major exhibitions around the world. He is one of the top American artists of the twentieth century.

The Musée d'art contemporain de Montréal will be the only Canadian stop on the exhibition's world tour.

Subscribe to the Musée's e-mail newsletter, at www.macm.org

To find out more about the activities of the Musée d'art contemporain de Montréal, add your name to our mailing list and get weekly updates on our exhibitions and events. On the website's home page, simply enter your contact details in the "e-mail newsletter" window.



Bruce Nauman
Mean Clown Welcome, 1985
Neon tubing mounted on metal monolith
©Bruce Nauman / SODRAC (2006)
Udo and Anette Brandhorst Collection,
Cologne

Montreal All-Nighter at the Musée



As part of the 2007 edition of the All-Nighter at the Montreal High Lights Festival—and just like revellers in Paris, Brussels, Madrid, Riga and Rome—Montréal festival-goers are invited to celebrate all night long, in a host of different cultural activities. The museum joins the Festival in welcoming visitors on the night of this coming March 3 to 4 for a multidisciplinary artistic adventure. Night owls can look forward to visual and sound installations, assemblages of recycled paper, exhibitions and performances.

By far the most popular indoor activity at this annual Montréal celebration, right from the start, the museum's All-Nighter will once again combine pleasure and culture, and bring together thousands of participants to thumb their figurative noses at the rigours of winter.

The Musée will be open free of charge from 6 p.m. to 5 a.m. for its fourth year of participation in the All-Nighter at the Montreal High Lights Festival. We wish you all a Good Night!
www.montrealenlumiere.com



Volunteering at the Musée's Media Centre

The Musée's Media Centre, a research facility open to the public, is always happy to welcome to its team of volunteers people who want to get involved in its documentary collection projects. If you have four hours or more available a week, you are methodical and organized, and have an interest in contemporary art, we have much to offer you. This type of volunteering is especially suitable for people who are retired or semi-retired. Sessions run from mid-January to mid-June, and from mid-September to mid-December. We provide training and ongoing supervision.

If you're interested, please contact Régine Francœur by phone, at 514-847-6256 or by e-mail, at regfra@macm.org. We are accepting applications for the winter session until January 31, 2007.

Fifteenth anniversary of the Musée downtown

The coming year will be a very special one for the Musée d'art contemporain de Montréal, as 2007 marks its fifteenth anniversary in its downtown home. And what could be a more pleasant task for me, as President of the Musée Foundation, than to celebrate this fifteenth anniversary, since I presided over the move to the downtown location in 1992, when I was Minister of Culture and Communications with the Québec government.

The Foundation will help the museum blow out its fifteen candles all year long! It will mark this anniversary with a variety of activities. Here are a few of them, part of an action plan that all of the Foundation Board members hope will be exciting and dynamic. That's what we are all looking forward to at the Fondation du Musée d'art contemporain de Montréal for 2007.

Liza Frulla, President

15

The Musée Foundation

The fifteenth anniversary of the Musée d'art contemporain de Montréal downtown: something to celebrate!



Liza Frulla, President of the Musée Foundation and Marc DeSerres, Chairman of the Musée d'art contemporain de Montréal

Photo: Philippe Casgrain

Art donors' evening

In cooperation with the Musée and as a prelude to the fifteenth anniversary festivities, the Foundation organized an evening, held on November 23, 2006, designed to recognize the contribution which art donors make to the life of the museum. The gathering was a great success. Two hundred donors responded to our invitation. We will express our gratitude to donors in other ways in 2007.

Valentine's Day celebration

Under the expert guidance of Diane Vachon, Secretary-Treasurer of the Foundation, a sophisticated soirée called *Art tendre*, featuring a taste of Alsace, will be held on February 8, 2007. To complement your visit to current exhibitions and your meeting with artists, gourmet delicacies, wine and chocolate will be offered, along with door prizes. Don't miss this exclusive gathering!

Collectors' evening

Lyse Charette, member of the Foundation Board, is organizing an inaugural *Collectors' Symposium* that will be held on April 12, 2007. The goal of this benefit event is to build the museum's collections. While new to us here, this formula has already proved successful in the United States. Roy Heenan has offered his generous cooperation by becoming Honorary Chair of this highly promising evening.

Fifteenth anniversary ball

Under the leadership of Anik Trudel, member of the Foundation Board, this year's *Annual Ball* will be held on May 24 and will also be a gala fifteenth anniversary celebration. Michèle Dionne will be Honorary Chair, and will be accompanied for the event by Jean Charest, Prime Minister of Québec. Surprises, gastronomic treats and a festive atmosphere are all in store for you, not to mention the Bruce Nauman exhibition, for which the Ball will provide a sneak preview. Join us at Montréal's only *contemporary art ball*.

At the Musée Boutique

The Musée Boutique will offer some surprises for Foundation members in 2007—little privileges that will be a way to thank them for their loyalty, as well as to celebrate the fifteenth anniversary. The Musée Boutique: well worth visiting all year long.

New membership rates

New Foundation membership rates will come into effect in 2007, to meet the needs of two distinct but equally essential missions: facilitate access to contemporary art and promote fundraising for the Foundation's benefit.

The Board of Directors of the Fondation du Musée d'art contemporain de Montréal comprises:

Liza Frulla, President, Manon Blanchette, Vice-President, Diane Vachon, Secretary-Treasurer, Richard Chagnon, Lyse Charette, Marcel Côté, François Dell'Aniello, Marc DeSerres, Manuela Goya, Mélanie Joly, Louise Laframboise, Marc Mayer, Jean Saucier and Anik Trudel.

Message from the Director

Creativity, a central attribute of our species, is typically associated with the arts. Consequently, the idea that artists are creative is a pretty stable cliché. But when you look at the field more closely, you realize that artists are most creative in their youth as they develop their project, while less so, or more subtly, during the long productive years spent exploiting a signature style. For some artists, however—like the three we are featuring this season—*invention* itself seems built into their project, the very theme and subject of their work. For them, creativity is more than a point of departure; it is the purpose of art, like an example to the rest of us.

Jean-Pierre Gauthier is a consummate inventor. The mechanical creation of strange new music seems central to his activities, but there is a strong dose of poetry and dance here as well. As he transforms the most mundane of objects into a fantasia of improbable sound and movement, we might be forgiven for thinking that he is exposing a utilitarian conspiracy that prevents inanimate objects from fully realizing their potential for self-expression. We are proud to have organized here the largest exhibition to date of a remarkable animist for the consumer society.

Gauthier's younger compatriot Jérôme Fortin prefers to transform the detritus of everyday life rather than animate it. Although turning garbage into art may not make it more useful, it does make it beautiful and, in turn, confers a new value on things that had lost it almost entirely. More of an alchemist than a shaman, for this exhibition Fortin has concentrated on the production of large all-over abstractions made from printed matter whose information has expired. Where Pollock drips, Fortin folds. His vast crystalline surfaces of encrypted information are likely to enchant you.

Guy Ben-Ner enchanted a great many of us in Venice two years ago with his Robinson Crusoe-like installation in the Israeli pavilion. Part performance, part sculpture, *Treehouse Kit* is a survivalist's fantasy, a metaphor for the transformative power of the creative imagination. Like that of Gauthier and Fortin, Ben-Ner's work is at once ingenious and thought-provoking.

Fifteen years ago, the Musée moved to the Place des Arts site and instantly became much more useful to the larger population of Montréal. We felt the effects immediately. To celebrate, we have some surprises in store for you in 2007. The museum is about to change more noticeably still, and we are working hard to build a closer relationship with you. As usual, you can count on us for some of the strongest pleasures life in Montréal has to offer, from our exhibitions and video programs to our lectures, art classes, tours and special events. All of us at the Musée are very stimulated by the prospect of your pride in our efforts. We hope that you have cause to celebrate with us.

Marc Mayer

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